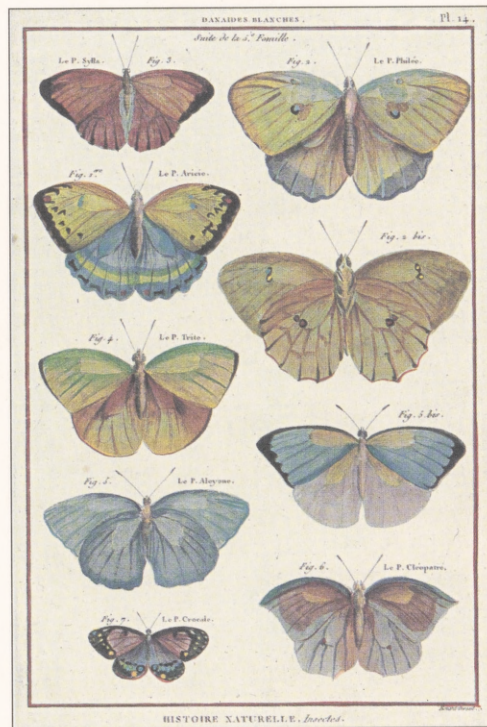




BUTTERFLIES



Thank You

CAVALLINI & CO.
SAN FRANCISCO

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Dear Michael,

Thank you for
allowing us to
show your exquisite
TO HOLD A HEART at
Film Arts Fest 2005.

yours,
Anita

Full Festival Program Text



Opening Day Festivities: Thursday April 7th

CAke - (Collecting Action and Knowledge about the Every Day)

w.i.p. video/performance installation

Ann Carlson & Mary Ellen Strom

Opening Reception: 6 – 8 pm

Friday & Saturday (April 8th & 9th) 12 - 8pm

131 Beekman St (corner of Beekman & Front St, near Fulton St. Subway) in the South Street Seaport **Free!**

MIX is proud to kick-off with a Work-in-Progress look at **Cake** a new site-specific video and performance installation being developed by video maker Mary Ellen Strom and choreographer Ann Carlson, installed in a 5,000 square foot empty retail store on the corner of Beekman and Front streets at New York City's South Street Seaport. Using video projection, site, and performance, **Cake** explores the source-to-use trajectory of the apparel industry; presenting the labor, the environmental impact, and the economic/ethical complexities that face contemporary consumers. The overall installation design for **Cake** exploits the material and psychological strategies of retail marketing that construct consumer desire and subverts this by bringing the laborers (or their video presence) in direct relationship to the consumer/spectator, thus exposing the entire process and revealing the scale of its impact.

Cake is being co-presented by MIX18 and the Lower Manhattan Cultural Council: MOVE Residency.

Opening Night Happening:

9pm - \$15

Screenings 9:30 - 11

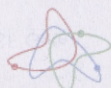
Open Bar 11 – 12,

Drink Specials all night

Performances @ Midnight

Location: Gallery Bar (7 East 27th St.)

MIX is excited to Re-Launch the Festival with a multimedia extravaganza at "**Gallery**" a newly re-designed event space appropriately next door to the Museum of Sex at 27th St. & 5th Ave. Beginning with our signature Opening best of fest shorts program "**Really Fucking Good**" featuring Latina melodrama, documentary skin flicks, personal memoirs and sexual fantasies, These shorts will get you in the mood to party with New York's Baadest and Brightest. After the shorts program the party will kick into high gear with an open bar and multiple film & video projections from the Factory era to the present and performances by local favorites all set to the sounds of Short Bus crew stalwarts Stephen Winter & DJ Hi Kevin. Come celebrate our beautiful selves and the era that triggered the culture wars. Be sure to push your way into the screen tests happening in the VIP lounge courtesy of Kodak and grab a tasteful DVD, compliments of the evenings Sponsor - Treasure Island Media.



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Really Fucking Good - Shorts program - running time 76 minutes.



Tit Pin

Ginger Brooks Takahashi and Paige Gratland (2004, Canada, video, color, 00:30)
Quick pics of girls, boys, and trannies gone wild.

Carve

New York Premiere
Gretchen Hildebran (2003, US, 16mm, b&w, 4:00)
A beautiful document of the polymorphous politics and intimacies two Bay Area queer artists share through cutting.

A Girl Named Kai

World Premiere
Kai Ling Xue (2004, Canada, Super-8 and 16mm-to-video, color, 9:00)
A Taiwanese baby bull dyke negotiates family traditions, body modifications, first heartbreak, and disease in this defiantly optimistic collage of vibrant home movies.

My Life in Five Minutes

Allyson Mitchell (2000, Canada, video, color, 7:00)
A witty autobiography of minutely traumatic moments and life-long body issues comprised of snapshots, magic marker self-portraits, and a soundtrack by Argyle Rocks.

Asswax

Dave Burns (2004, US, video, color, 6:00)
Jackass meets gay boy body fetishism. Beauty may only be skin-deep, but it hurts like hell.

Perfect Match

World Premiere
Miguel Gutierrez (2002, US, video, color, 5:00)
Cruising at a hotel pool, Miguel has found the greatest love of all.

Pull In

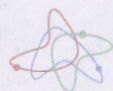
US Premiere
Eliza Steinbock (2003, US, video, color, 3:00)
An express video portrait of transmale sexuality and Amsterdam public transit.

Quicktime Interruptus

Stephen Andrews (2004, Canada, video, color, 1:30)
An analog animation of premature pop-ups.

Rosa Negra, Episode 2: Como Corre el Amor

Viva Ruiz
(2004, U.S., video, color, Spanish with English subtitles, 24:00)
Rosa continues her search for love in the second installment of the addictive downtown-NYC telenovela that exposes carnal passions that queer our expected sexual orientations. Starring dazzling superstars Viva Ruiz and Mike Albo.



Combien (How many?)

Gilles Tillet and Laurent Coltelloni (2004, France, video, in French with English subtitles, 7:30)

A polysexual short that's finger-fucking good.



11PM – Multi-screen projection Happening:

Rob Roth with Theo Kogan – **live body projection (2004)**

Pierre-Yves Clouin – **"Re-worked" (2004)**

Andy Warhol – **Couch (1964) & My Hustler (1965)**

Barbara Rubin – **Christmas on Earth (1963)** (dual projection),

Michel Auder – **Cleopatra (1970)**

Nick Nehez. – **VIVA VIVA (2004)**

DJ: Stephen Winter - Hi Kevin – Mervin Marciano

Friday April 8th

Telling Truths

6pm - Maya Deren Theater - first floor

The political is personal, the personal is political. This program explores a diverse range of political expression - from resistance to war and occupation to exposing family secrets. Eight short films that explore both the truths and fictions of our governments, our lives, and the world around us.

Running time: 87 minutes

Curated by Kate Huh

Cheer Up

New York Premiere

Mary Christmas & Jen Nedbalsky (2004 USA, video, 13:00)

If I can't dance it's not my revolution. Radical cheerleaders show you how protesting can be both fun and informative.

Pieces of Chente's Body

New York Premiere

Hector Flores (2004, USA, video, 5:00)

A teenager's touching video memorial of a beloved transgender family member.

Surfacing

Trinidad Cisneros (2004, USA, video 15 min.)

Queer youth speak out about incest, family secrets, and healing from childhood abuse.

Sakia Gunn Film Project

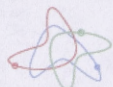
Chas Brack (Work in Progress) USA video 12 min.

A trailer for a documentary about the hate crime murder of 15 year old queer youth Sakia Gunn.

Restored

Jess Dobkin (2004, Canada, video 3:00)

What to do with your old unwanted clothes? This anti-consumerist short will give



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you some ideas.



What Are We Doing Tonight?

Marie Vermeiren (2002, Belgium, video, 7:00)

Euro-queers have a night on the town doing a bit of feminist culture-jamming.

Democracy Isn't Built on Demonstrators Bodies

USA Premiere

David Massey (2004, Israel, video, 32:00)

An expose of the media storm following the 2003 shooting of an Israeli protester at the separation wall by the Israeli military.

Odd Ones Out

Repeats on Tuesday @ 9pm

World Premiere

7pm - Courthouse Theater - Second Floor

Dana McClure and Kirby Conn (2005, U.S., video, 65:00)

ODD ONES OUT follows the lives of three transgender teens living in New York City over the course of 4 years. Through vibrant, verite footage and home video diaries, this film exposes their day-to-day battle with family intolerance, homelessness, sex work, violence and harassment. In a raw, self-preserving effort to define themselves, by testing and pushing the gender barometer, Naomi, David and Tot are redefining society's perception of trans people against all odds.

From the Inside Out

Repeats on Tuesday @ 6PM

8pm - Maya Deren Theater - First Floor

This program looks at true life stories and deluded fictional monologues, mixing documentaries, personal essays, and character studies as these shorts' subjects discover their self-images and relationships to the outside world. Get ready to uncover hidden truths, pry open the door and allow multiple realities to come to life on screen.

Total running time 85 minutes

Curator: Festival Programming Committee

Meet My Breasts

East Coast Premiere

Tara Mallette (2004, Canada, video, color, 12:00)

Four transwomen describe their relationships to their breasts in a documentary on a fascinating but rarely discussed gender-identity topic.

Crutchmaster

Nicolas Jenkins (2004, U.S., video, color, 9 min.)

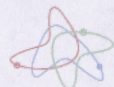
A video biography about phenomenal performance artist Bill Shannon, aka Crutchmaster, who's work fuses the necessity of crutches (he has a degenerative hip condition) with street forms such as skateboarding, break dancing, and hip-hop.

NightSwimming

World Premiere

John R. Killacky (2004, U.S., video 4:10)

Night murmurs from a disabled artist



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J.-P. (Remix of "Tuesday and I" by Jean-Paul Kelly)

Steve Reinke (2003, U.S., color, video, 7:00)

Reinke manipulates Kelly's monologue to reflect the speaker's ticky, neurotic depression confessions after coming down from two days on ecstasy and special K.



1974 in California

World Premiere

Jeannie Simms (2005, U.S., color, video, 15:00)

A recent Scottish immigrant woman performs another woman's recollections of marriage and moving to suburban Southern California in this exquisitely performed and shot short.

No Downlink

Joshua Thorson (2003, U.S., video, color, 10:00)

Popular memory of the Challenger explosion fuses with personal fantasy of the artist's severed Siamese twin-turned-wolf-boy. The fiction of one story calls into question the reality of the other.

I Don't Exist

U.S. Premiere

Kanchi Wichmann

(2004, U.K., color, video, 29:00)

After spending five days in her flat, waiting for a phone call from a crush that never came, Jackie believes that she doesn't exist. She wanders from East to West London with 35 pence in her pocket, attempting to make contact with strangers on the street and articulating the interior thoughts of someone in love. Is she daft or just desperately sincere?

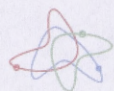
LTTR-MIX

9pm - Courthouse Theater - Second Floor

LTTR is pleased to bring a program to the Mix Festival focused on artistic practice and performance, mixing single-channel videos and projected-image performances. This program brings together herstorical tapes and recent pieces by contemporary artists. Some titles include: *Now* (1973) by Lynda Benglis, a pioneering early color video in which the artist uses layers of self-images to challenge notions of agency, temporality and polymorphous autoeroticism; *Mock Rock* (2004) by Ulrike Mueller, a short film about the desire for solitude and independence and their impossibility, in which an outcropping of rock in an industrial zone in Queens, New York, mirrors the social experience of loneliness in the cultural conditionality of nature. Some of the other artists whose work will be screened include Klara Liden, Maia Cybelle Carpenter, Lisi Raskin, Pauline Boudry, and AK Burns. The program will end with live performance, including the premiere of a new collaboration by Wynne Greenwood (of Tracy and the Plastics) and K8 Hardy, titled *New Report*. In this performance, Greenwood and Hardy create their own feminist news channel, exploring utopic and banal journalistic endeavors.

Collectively run by a vibrant community of feminist, queer, and genderqueer artists, writers, activists, and cultural producers, LTTR produces an annual journal, curatorial projects, and live arts programs. LTTR initiates events, organizes exhibitions, and supports and documents the work of a community of critical thinkers who reject absolute self-definition and identification. Sit back and look forward with LTTR!

LTTR PARTY TO FOLLOW @ THE HOLE (29 SECOND AVE)



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Saturday April 9th



AIDS REMAINS

5pm - Courthouse Theater - Second Floor

While mainstream homosexual culture skips happily to the consumerist piper, there are those who seek to look clearly at where we have been and where we are going. Alex Juhasz's piece examines the remains of 1980's AIDS activism through video and relationships. Charles Lum's work examines the grey area around HIV disclosure with casual sex partners.

TRT: 66min

Overdue Conversation

Charles Lum (2004, U.S., video, 12:00)

Charles uses 2 small cameras and dual screen presentation to capture a very personal conversation with a past trick about the tricky politics of HIV status disclosure.

Video Remains

World Premiere

Alex Juhasz (2004, U.S., video, 55:00)

"Video Remains: An AIDS Archive," is my experimental documentary about the 80s, AIDS, and mourning. There, past and present images of AIDS and PWAs are linked through video. The dead speak to the living, the living remember (or forget, or never knew) the dead. The video helps me understand the possible relevance of the activism, deaths, and videos of the 80s to the experience and meaning of AIDS today. I consider whether the lives and deaths of our friends matter. What is the relation between the recent past and the present (of AIDS)? How might video be related? - Alex Juhasz

Collective Focus: Michel Auder & Nick Nehez

6pm - Maya Deren Theater - First Floor

Michel Auder

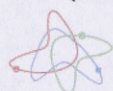
Chronicles/Morocco, (1971-1972, 27:00)

Morocco 1972: The Real Chronicles with Viva, (2002, 32:00).

Edited almost thirty years apart, the footage from these two *Chronicles* is from the same family vacation and, thus, reveal Auder's approach to his memories. Tension developed between Auder and Viva on the vacation, and Viva left a few weeks into the trip while Auder remained for several more months. Auder subsequently edited Viva out of the first version. He also misdated the trip by accident. It took place in 1972 not 1971. Considering *Chronicles/Morocco*, 1971 a construct of emotional convenience unfaithful to memory, Auder decided to supplement the first version with a fuller account. The two works feature almost entirely different footage. There are, however, sections where one can see that Auder has omitted Viva. The star of the 1971 version is a young Moroccan Adonis who appoints himself tour-guide for a group of Europeans including Auder. The camera follows his charming antics as he flaunts his nubile body and rather blunt but effective skills as a hunter. The supplement, *Morocco 1972*, stars Viva and Alexandra, continuing the theme of mother and child as it was poignantly established in the *Family Diaries*.

VIVA VIVA

Nick Nehez (2004, US, video, 34:00)



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World Premiere

Shot in style reminiscent to Aude's, Nick and Alexandra record a visit to

Viva as she prepares for a show of her accomplished paintings. Full of tender regard, several long video takes let us into Viva's current life, warts and all. A million times better than any Behind the Music, VIVA VIVA lets us glimpse the beautiful person behind the legend.



Holiday Inn & Out

Repeats Tuesday @ 8pm

7pm - Courthouse Theater - Second Floor

Queers on vacation, queers in pools, queers in hot tubs, queers in strange lands fondling, fumbling, and wallowing in their hormonal juices. These films come stocked with slapping, fucking, preening, flirting and doing what queers do best.

Total Running Time: 78 minutes

Curator: Festival Programming Committee

Sissy Boy Slap Party

Guy Madden (2004, Canada, 16mm, black and white, 5:00)

A bunch of cute, camp men slap each other on the face, back, chest, buttocks, and elsewhere within the confines of what looks like a day spa. A classic!

black, n, adj.

Charles Lum (2004, U.S., video, color, 4:00)

The definition of black is explored in a two channel interview during the notorious Black Party.

Star Eaters

Peggy Awesh (2003, U.S., video, 24:00)

The allure of risk taking, the contradictions of excessive behavior and a penchant for failure combine in this fairytale set in the abandoned decay which was once a glamorous Atlantic City.

Desert Motel

U.S. Premiere

Liza Johnson (2005, U.S., 35 mm, color, 12:00)

On a weekend getaway in the California desert, Leslie and her girlfriend run into Connor, a friend from home. Leslie experiences an interior crisis as she tries to accept the new kind of manhood that Connor introduces.

Perfect Match

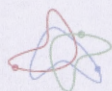
U.S. Premiere

Miguel Gutierrez (2004, U.S., video, 5:00)

A lonely guy in a motel in Minneapolis tries to pick himself up.

Arcade Trade

Samara Halperin



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A nasty, romantic, experimental porn shot on bicycles, skateboards, bathrooms and rooftops on a daylong date in downtown San Francisco. ARCADE TRADE was made for the price of one videotape, two beers, a bag of mini-doughnuts and a hot dog.



New York is Where My Hat Is

East Coast Premiere

Anna Margaret Albelo (2003, France, video, 5:00)

Drug store cowboy chic meets lesbian relationship drama on the streets of Paris.

Trick Saddle

Jenny Rogers (2003, U.S., video, 3:00)

Dive into the sensuous world of underwater synchronized swimming with a sexy group of cowboy drag kings.

PACK-SWITCH ON QUEER TIME

8pm - Maya Deren Theatre - First Floor

The uncritical embrace of the institution of marriage as the ultimate goal of gay and lesbian politics ignores and de-legitimizes many other kinds of relationships creatively cultivated by queers historically and in the present.

Packet-Switching (a network technology technique) breaks a message into individual packets, sends the packets along the best route available, and then reassembles the data. It has largely de-normalized the practice of chronological, real-time, dedicated transmission. Similarly, this program focuses on examples of queer culture(s)' repeated assemblage, fragmentation, transmission and reassemblage in a coded network that tests homonormativity's linear path.

Total Running Time: 86 minutes

Curators: Erica Chough and Nguyen Tan Hoang

Avant J'étais triste/Before I was sad

New York Premiere

Jean-Gabriel Périot (2002, France, miniDV, color, sound, 2:00)

Avant J'étais triste is a short animation about the utopia of integration. It tells the story of a gay man who is sad about the gay way of life and trying to be "normal." The film ironically shows that integration could destroy all differences. (JGP)

Skip

World Premiere

Felix Chang and Marnee Meyer (2005, USA, Betacam SP, color, sound, 3:30)

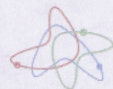
Using rope jumping as a metaphor, this short hints at a desire that turns away from the 1970's and 80's normative constructions of gay masculinity. (FC & MM)

LOVERFILM - An Uncontrolled Dispersion Of Information

New York Premiere

Michael Brynntrup (1996, Germany, miniDV, color, sound, 21:30)

The filmmaker presents a chronology of his lovers from his coming out in 1981 to the time of the film in 1996. This personal sexual archive underscores the importance of preserving a queer generation and its ephemeral sexual and affective relations through the (re)production of images. "*Loverfilm* looks at how images live on, what remains of images, and how and under what circumstances they become historical documents." (MB)



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A Horse, A Filipino, Two Women, A Soldier, and Two Officers

World Premiere

Nguyen Tan Hoang (2005, USA, miniDV, color, sound, 4:00)

The tape draws a parallel between two sites of queer visibility: David Zorro's

performance as the flaming Filipino houseboy in John Huston's 1967 film, *Reflections in a Golden Eye*, and the contemporary practice of gay barebacking. This odd juxtaposition interrogates the coding of queerness as "outlaw sexuality" and how such a coding inadvertently reinforces conventional understandings of race, gender, and sexuality. (NTH)

The Pool

New York Premiere

Sara Jordenö (2004, USA/Sweden, BetaCam SP, English/Swedish with English subtitles, color, sound, 22:00)

At an outdoor pool, where communists once destroyed a cathedral, a lesbian cruising site emerges. In the Southern California desert, residents live in a sonic war zone. An isolated researcher is cruising women from a safe distance, failing to see that this time someone is watching her....*The Pool* is a story about desire at it intersects with the rise and fall of political utopias. (SJ)

Clay (A Would-Be Ghost Town)

World Premiere

Sara Mithra (2005, USA, mini-DV, color, sound, 8:00)

To temper the grief of a lost parent, young Emma cultivates a garden in 1880 New Mexico. She searches her landscape for Pueblo artifacts amidst mining development. Might her companion, Corrine, unburden her sorrow? This tape examines the loss suffered by oppressed groups when confronted with the alternating drive to preserve endangered culture (by the scientist) or to ransack the terrain (by the white settler). The disappearing frontier ensures the need for (indigenous or) queer historical reclamation in an atmosphere of grief. (SM)

School Boy Art

New York Premiere

Erica Chough (2004, USA, mini-DV, color, sound, 12:00)

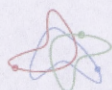
Franz's dream is to attend a real art school. He draws religiously and packs his sketchbook with anatomy studies in preparation for Portfolio Day. Will the inscrutable Professor pass or fail him? This tape highlights a queer female actor's performance as an elder male professor teaching a young queer boy how to draw as a stage for the student's first sexual experience. (EC)

To Hold A Heart

World Premiere

Michael Wallin (2005, USA, miniDV, color, sound, 12:00)

Two men separated by decades in age and thousands of miles in home and culture find each other in a not-so-chance encounter at the gym. At a glacial pace, an intense bond of intimacy and trust develops....Can this be love? Sex may just be icing on the cake, if it happens at all....Touch, physical contact, affection....To feel alive, to feel engaged, to feel understood... (MW)



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TRYmorphous

Repeats on Monday @ 7pm

9pm - Courthouse Theater - Second Floor

Enter a world where humans turn into ponies by night, ears have exploding orgasms, and casual dinner conversation becomes a verbal play on hardcore pornography. These shorts about sex, sexuality, and the spirit

of unearthing unknown pleasures begat a new word. Trymorphous! This program opens up the possibilities of what turns us on and makes our hearts race. TRYmorphous wants to take you into new territory, make you do a double take, and asks the question will you try anything once?

Total Running Time: 82 minutes

Curator: Festival Programming Committee



Carve

New York Premiere

Gretchen Hildebran (2003, U.S., 16mm, b&w, 4:00)

Carve is a four-minute documentary film that takes a new look at body cutting as a personal, political and artistic practice. Two San Francisco-based artists share their newest work, which they draw and cut into each other's bodies.

Eargasm

New York Premiere

David Quantic (2004, U.S., video, 3:30)

A man, his ear, and a cotton swab - the art of finding more than just wax within those dark crevices of our body.

Combien?

US Premiere

Gilles Tillet and Laurent Coltelloni (2004, France, video, 7:30)

Three couples in three bedrooms play a game called "How Many?"

Horsey Boy

Sam McConnell (2004, U.S., video, 14:00)

Tommy wakes up one day to find his world crashing in around him. He realizes freedom is only a Gallup away.

Forward Hand

Jenn Kolmel (2004, U.S., video, 4:00)

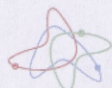
An intimate gesture situates two strangers in a seemingly awkward and curious position. A forward moving hand connects subject and viewer locating the audience somewhere between spectator and accomplice.

The Personals

New York Premiere

Derek Jackson (2004, U.S., video, 5:00)

The Personals is an erotic self-portrait set to the song Disorder by Joy Division. It is part of a larger series based on internet personals advertising and features the director, Derek Jackson, masturbating while holding up phrases taken from a four hour on-line chat session.



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Pornographic Apathetic

Arthur T. Cottam (2003, U.S., video, 5:30)

Two girls, two guys, a pizza man, and a dinner table exercise in sex.



You Fake

Maureen Bradley (2003, Canada, video, 6:00)

What do real women do in bed? After a bad one-night stand, Morgan looks for solace from her best friend only to be confronted with self-righteousness. Their disagreement results in a high-stakes bet to find out how many dykes fake it.

Pin Pricks

Shelley Barry (2004, U.S., video, 3:17)

PIN PRICKS revisits the moments when the fabric of a woman's life is torn and the revelations that take her beyond loss.

Clit or Dick

New York Premiere

Jasco Viethues (2004, Germany, video, 5:30)

This short plays with the idea of gender and its relation to our physical bodies. The short also plays around with classic gender roles.

Who's the Top?

U.S. Premiere

Jennie Livingston (2004, U.S., 35mm, 22min)

Alixie, a young poet, is often distracted by her obsession with the bad-boy poet and adventurer CYMON Blank, and by heated fantasies of scary, yet hot, gangs of women in leather. Would Alixie's girlfriend Gwen try a little kink from time to time? No thanks. Gwen thinks their sex life is just fine -- and that CYMON is pretentious.

Is Alixie and Gwen's sexual disagreement the cause of their problems, or are their problems the cause of their sexual disagreement? What's more real, our fantasies, or what we actually do? In Who's the Top? there are no right answers, just musical numbers.

15

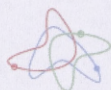
10pm - Maya Deren Theater - First Floor

Royston Tan (2003, Singapore, 35mm, Color, 94:00)

With: Melvin Chen, Vynn Soh, Shaun Tan

MIX18 is proud to present Royston Tan's "15," the feature length version of his award-winning short film of the same name.

"15" is a provocative film acted by real street kids; based on their and Tan's experiences it exposes a gritty side of modern-day Singapore life that many never knew existed. Tan creates a dizzying collage of troubled teenage experience, exploiting pop video techniques to weave a harrowing tale filled with graphic depictions of gang violence, drug use, suicide attempts, ritual tattooing, piercing, prostitution and homoerotic bonding, all set to a driving soundtrack of contemporary Singaporean rap. The controversial film has won numerous awards while also drawing the ire of Singapore's censorship board for its graphic portrayal of local gangster life, and has been effectively banned from the country's screens.



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Dubbed the new wave auteur of Singapore, Royston Tan is one of Singapore's top directors, having won a string of awards for many of his films including '15', which won a Special Achievement Award at the Singapore International Film Festival 2002. In 2004, he was selected as one of Time Asia's '20 Heroes Under 40' for his "willingness to push the creative envelope [which] has made him a hero to the city's independent artists."



Tokyo Decadence

Repeats: Monday at 10pm

11pm - Courthouse Theater - second floor

In the Japanese anime (animation) *Level C*, male supermodel Mizuki is stopped on the streets by Kazuomi, a handsome stranger. Cut to the next scene: The two are in Mizuki's livingroom couch, grabbing, licking, sucking, zippers down, legs apart... What transpired above is known as "yaoi" – a Japanese anime (and manga) genre that showcases hardcore boy-on-boy porn. Blatant gay sex aside, they are written specifically by women for the enjoyment of women. High concept and typically gratuitous, yaoi verges on the sensibility of camp. But just like porn, the improbable over-the-topness never interferes with our desire for abandonment. In the States, there has been a growing fandom (both women and men) for yaoi for the last ten years. This program presents two Japanese yaoi animes that are licensed in the US.

Total Running Time: 66 minutes

Guest Curator: Fiona Ng

My Sexual Harassment Vol. 1

Yousei Morino

(1995, Japan, anime, 36:00, Japanese with English subtitles)

For dole-eye salaryman Mochizuki, climbing the corporate ladder means submitting to his boss Honma's licentious urges.

Courtesy of Media Blasters, Inc.

Level-C

Yamaguchi Yorifusa

(1995, Japan, anime, 30:00, Japanese with English subtitles)

Hunky Kazuomi introduces dreamboat boy-model Mizuki to the bliss of domesticated bottomhood.

Courtesy of Media Blasters, Inc.

Sunday April 10th

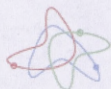
SPECIAL Performers Reception

Le Petit Versailles – 346 East Houston Street (between B & C)

3-7 pm

Please come help kick off our special evening of performances and meet the evening's talent in the garden of unearthly delights! Performances are at Anthology Film Archives – Courthouse Theater and begin at 8:00pm.

LPV summer schedule: www.alliedproductions.org



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Fucking Different

4pm Courthouse Theater – second floor

U.S.Premiere

Have you ever wondered what queers of a different stripe do "in bed?"

18 lesbian and gay filmmakers from Berlin produced 15 short films about the sexuality of the "opposite" sex. From straight up interviews to experimental erotic expression these filmmakers provide everything from hilarious misconception to sweet insight. Bring your friends!

Geile Sau

Heidi Kull & Minette Dreier

Der Andere Planet (Another Planet)

Jörg Andreas Polzer

Mit Herz (With Heart)

Kristian Petersen

Pracht

Nathalie Percillier

Who is Afraid of?

Hollyandgolly – Annette Hollywood & Anna Gollwitzer

Blue Box Blues

Michael Brynntrup

Melancholy Rose

Waltraud M. Weiland

Martina

Jürgen Brüning

Calling an Ocean

Isa Gresser

Motorcycle in Love

Juana Dubiel & Eva Bröckerhoff

Schwule Elfen (Gay Elves)

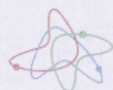
Undine Frömming

Die Fahrradbotin

Andes Zabel

Sternenstaub Verloren

Michael Stock



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Der Hammer
Peter Oehl & Markus Ludwig



In Betweens
(Collages between films)
Ebo Hill

FIRST TIMERS

Repeats Monday at 7pm

5pm - Maya Deren Theater - first floor

From a cross country drive that forces maturity on its young protagonists to redemption in the girls junior high bathroom come explore the world where age, sex and experimentation intersect. First Timers is packed full of coming of age stories with lots of twists that are as queer as they come.

Total Running Time: 73 minutes

Curator: Festival Programming Committee

The Drive North

Tess Ernst (2003, U.S., video, 13min.)

Two youths bicker their way up the east coast, into a discomfoting transition into adulthood. Told through still images, animation, and super 8, with an experimental score made by the filmmaker, "The Drive North" subverts the typical coming-of-age-tale format with social commentary, humor, and a powerfully understated identity-political slant.

Between the Boys

New York Premiere

Jake Yuzna (2003, U.S., 16mm, 3:00)

What could possibly be wrong with two sexy boys wrestling in the morning light? We go voyeuristically into a complex relationship containing its own taboos and secrets.

The Undergrad

New York Premiere

Michele Mahoney (2003, U.S., Super8-to-video, color, 39:00)

The Undergrad is a sexy, gender-twisting parody of the 1967 classic, The Graduate. This playful celebration of both gender and sexual liberation investigates the choice of defiance, desire, and acceptance. All main characters are depicted by women and drag kings, starring Barbara DeGenevieve, drag pioneer Diane Torr and featuring members of the Chicago Kings troupe.

Secret Picnic

New York Premiere

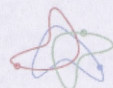
Philippe Lonestar (2004, U.S., 16mm, color, 9:30)

Secret Picnic is an experimental narrative piece that threads together three fags who confront their sexually abusive pasts while departing from the backdrop of a beautiful picnic. This film explores queer stereotypes including abuse, sex work and locker room beatings through the true story flashbacks. Queer space is celebrated

Mine

New York Premiere

Carrie Schrader (2004, U.S., 16mm, color, 7:30)



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Mine is the story of Halley Scanlon. On the sharp edge of puberty, Halley is desperate to get inside the pretty girl circle. But Mark Meyer, the leader of the boys pack, puts her on Perm Row where the girls are subjected to constant grabbing and teasing and the only way to get off Perm Row is to let one of the boys go up her shirt. To make matters worse, Halley meets Billie, a 'he-she' with a switchblade and a wicked smile that she cannot resist.



The Experimentalists

6pm - Courthouse Theater - second floor

Female directors manipulate the medium and share visual delights in this series of gorgeous 16mm contemporary avant-garde films.

Total Running Time: 71.5 minutes

Curated by Airella Ben-Dov of "The MadCat Women's International Film Festival"

www.madcatfilmfestival.org

Monsters

Gretchen Hogue (2004, U.S., 16mm, color, 10:00)

Rosemary's Baby and *The Shining* are re-photographed, focusing on the films' female protagonists and their gradual subjugation by horror and retaliation, instigated by their husbands' brutal betrayals. The men have been removed in this revision, rendering the women paranoid and hysterical, trapped within some frightening labyrinth of their own creation, running from something we cannot see. In their unexplained terror, they become the monsters themselves.

Lovely Lonely

East Coast Premiere

Ariana Hamidi

(2004, U.S., 16mm, B/W, 2:00)

A stop-motion love story.

On Women's Recipes

Beatriz Flores & Sonia Malfa (2003, U.S., 16mm, color, 10:00)

An intimate peak into the kitchens of Cuban, Jamaican, Iraquois and African women as they discuss the acquisition of taste, rituals, memory, the carrying on of tradition and making a home in a foreign land.

Buffalo Lifts

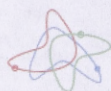
Christina Battle (2004, US/Canada, 16mm, Color, Silent, 3:00)

A peek at gentle four-legged friends in a sumptuous wash of color, optically printed to obey the maker.

See Bikini See

Angela Reginato (2004, U.S., 16mm, color, 2:45)

The secret schematics of 60s beach movies are revealed in this found-footage film in which scratched-off emulsion reveals the sexual undertow overtaking Annette, Frankie and friends.



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Poor White Trash Girl—Class Consciousness

Kelly Spivey (2003, U.S., 16mm, Color 6.5 min)

An animation tale of one girl's introduction to the class wars.



Last Still Life

Michele Stanley

(2003, Canada, 16mm, B/W, 3:00)

Reality, dream and hallucination intermingle when a single, disturbing moment becomes a continuously looped fragment of memory.

Late

Diane Cheklich (2003, U.S., 16mm, B/W, 7:38)

Eerie, high-contrast shots of seedy hotels and dial-a-savior billboards are collaged together as late-night radio evangelist, Sister Agnes Phillips, dispenses wisdom and hope to lost souls.

Make Haste Slowly

Elizabeth Block (2004, U.S., 16mm, Color, Silent, 6:00)

Block presents a visual poem of text, color and light. Drawings on clear film leader are exposed to light and re-photographed as digital pixels that are then projected backwards. This moving collage is both lyrical and disconcerting.

Numerical Engagements

Chelsea Walton (2004, U.S., 16mm, Color, 4:00)

This hand-processed, optically printed love poem explores an intimate, roaming rendezvous. Lush and colorful, the rhythm of editing resembles a heartbeat.

Neptune's Release: Shot in the Dark

Joell Hollowell and Jacalyn White (2004, U.S., 16mm, Color, 17:00)

Hollowell and White's humorous and devastating found-footage extravaganza, complete with 50s advertisements, spiritual audiotapes, obsolete medical films and a star-studded cast that includes Janis Joplin, Timothy Leary and Shirley MacLaine. *Neptune's Release* is a study of ingenious juxtapositions.

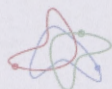
ABIGAIL CHILD: 10 years of Narrative Deconstruction

7pm - Maya Deren Theater

MIX is proud to host a mini-retrospective of Abigail Child's experiments with found footage and narrative form. Her work is an explosion of ideas released by virtuoso editing and we have selected 5 of her sexiest and most provocative shorts for your delectation. Enjoy!

COVERT ACTION, (1984, USA, 16mm, B&W, 10:00)

Covert Action is a stunning melange of rapid-fire retro imagery accomplishing Child's proclaimed goal to "disarm my movies." "I wanted to examine the erotic behind the social and remake those gestures into a dance that would confront their conditioning and, as well, relay the multiple fictions the footage suggests (the 'facts' forever obscured in the fragments left us). The result is a narrative developed by its periphery, a story like rumor: impossible to trace, disturbing, explosive."



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PERILS (1985, USA, 16mm, B&W, 5:00)

Perils is an homage to silent film—the clash of ambiguous innocence and unsophisticated villany—dramatizing the theatrical postures of melodrama to reconstruct our ideas of romance, action, and drama. “I had long conceived of a film composed only of reaction shots in which all causality was erased. What would be left would be the resonant voluptuous suggestions of history and the human face.” The sound montage was edited from Warner Brothers cartoons and improvisations by Charles Noyes and Christian Marclay.

MAYHEM, (1987, USA, 16mm, B&W, 20:00)

Through a catalogue of looks, movements, and gestures, Mayhem presents a social order run amok in a libidinous retracing of film noir conventions. Sexuality flows in an atmosphere of sexual tension, danger, violence, and glamour; antagonism between the sexes is symbolized in the costuming of women in polka dots and men in stripes. Censored in Tokyo for its use of Japanese lesbian erotica, this tape creates an image bank of what signifies the sexual and the seductive in the history of imagemaking, pointing to the way we learn about our bodies, and how to use them from images.

DARK DARK (2001, USA, 16mm, B&W, 16:00)

A gruesome ghost dance of the narrative gesture, in which four story fragments are combined: film noir, western, romance and pursuit.

This film is a work of subtraction, repositioning celluloid into a funny and haunting, strangely poignant world. It creates a vortex of reflexive cinema materialised in upside-down and backwards footage.

THE FUTURE IS BEHIND YOU (2004, USA, video, B&W, 21:00)

Child's editing creates a fictional story composed from an anonymous family archive from 1930's Europe, reconstructed to emphasize gender acculturation in two sisters who play, race, fight, kiss and grow up together under a shadow of oncoming history.

MIX Performance Night

8pm - Courthouse Theater - second floor

Live performances coming at you from table tops, slide projectors, and from between a set of talented thighs, curator Morty Diamond dazzles you with a cornucopia of queer / trans performance and multi-media mayhem. Award winning dancer Miguel Gutierrez shares the stage with San Francisco's own go-go dancer, storyteller with a rhinestone heart Chelsea Starr. Miss Rivington herself Darlinda Just Darlinda reinvents the un-dead with disposable razors while that narcissistic genius bitch Ben McCoy lap dances you in half. Heather Acs rebuilds history, Cuntessa stage puppets in an unlikely forest and Peter Pizzi spins heartbreaking and hilarious narratives in photographic montage. Your whirlwind evening wraps up with Aliza Shapiro and the ring master himself, the Prince in Pink, Morty Diamond. Please join us as we mix a cocktail of the bizarre and the tender. One part narrative, one part intellect, and one part velocity with a hearty spillage of heat.

Curator: Morty Diamond

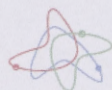
Ben McCoy

Heather Acs

Miguel Gutierrez

Darlinda Just Darlinda

Peter Pizzi



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Cuntessa
Aliza Shapiro
Morty Diamond



HISTORY EATS ITSELF

Repeats Monday @ 8pm

9pm - Maya Deren Theater – first floor

The next big thing is here. The revolution's near. It's all just a little bit of history eating itself. The short films in this program consume, ingest, cannibalize, chew up, and spit out new kinds of history. Queer makers reinscribe themselves in events of historic proportion. They rework the utopian visions of Communism or the Red Army Faction to fit their fancy. They remake the dystopian realities of the contemporary U.S. prison industry to show their displeasure. They tackle what it might feel like to be a gay serial killer of celebrity proportion. Or they recast the spectacle of current events to star themselves!

Total Running Time: 77.5 minutes

Curator: Festival Programming Committee

THE POOL

New York Premiere

Sara Jordeno (2004, Sweden, 16mm, color, 22:00)

A cathedral destroyed by Communists turns into a 1980's Moscow lesbian cruising site while S. California desert residents live in a sonic war zone. Mixing history with innuendo, THE POOL investigates queer desire as it intersects with political utopias, all framed by the various appropriations of Dolly Parton's "I will always Love You".

DIGITS

William Scott Rees + Jo Ellen Martinson (2003, U.S., video, 8:00)

A mockumentary/music video hybrid, Digits tracks the rise and fall of two finger-giving Euro terrorists and their soda pop sucking foe.

Carisma (Charisma)

New York Premiere

David Planell (2003, Spain, 35mm, color, in Spanish with English subtitles, 10:00)

In an age of media spectacles and headline news, two dyke information junkies have based their relationship on shared sound bites of current events. But now another woman with CNN has come between them.

The Seduction

New York Premiere

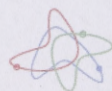
Monte Jovan Patterson (2004, U.S., video, 10:00)

Mickey Mouse, porn, racist guests at a party, tv watching. Race and class issues

I Feel Love

World Premiere

Matt Wolf (2004, U.S., video, 14:30)



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In 1997 Andrew Cunanan was dubbed "the gay serial killer" after he killed gay fashion designer Gianni Versace. In *I Feel Love*, hotel maid Joel Manero, a fictitious victim of Cunanan, has an accidental run-in with the killer, which leads to his unexpected media celebrity.



Soothsayer

Bobby Abate (2003, U.S., video, 13:00)

Prophecies of doom, disaster and political catastrophe envisioned by some of the world's most famous psychics between the 1960's and the year 2001 are conjured up through 3D-animation, industrial films, text and historical footage -- the sum of which combine to form a visually stunning meditation on the forces that are driving us into a dark, paranoid and uncertain future. Soothsayer reconsiders yesterday's daunting and sometimes whimsical predictions for the future after they've been outpaced by time. -- VDB Catalog

ARE YOU TOGETHER?

10pm - Courthouse Theater - second floor

The shorts in this program share queer relationships between image and sound. This program invites the viewer to engage with the question of relationship and interpretation in documentary and narrative forms. The conversations between what you see and what you hear structure explorations of changing landscapes, real and imagined times and places. Featuring New York premieres of Diane Bonder's "you are not from here" Bill Basquin's "Martin," two new videos by Paula Cronan, and Samuael Topiary's/ EE Miller's "Gum and Tea."

Total Running Time: 70 minutes

Curators: Samuael Topiary and EE Miller

Personal Effort

Paul Rowley and David Phillips (2004, Ireland & US, video, color, 2 min)

A push-pull, tug of war between found footage and its digital manipulation.

Farm-in-the-City

Bernadine Mellis & EE Miller (U.S. 2004, video, 5:00)

8mm footage from the 1930s edited with EE Miller's interview with Corinna Press, an artist who imagines giant possibilities, ecstatic collaboration and struggle.

More Bread Forever

Stephanie Gray (2004, U.S. hand-processed super 8 film, b/w, 11:00)

The view from a bicycle of the filmmaker's Buffalo neighborhood -- a changing landscape and the hold that memory has over the ways we view what we see.

Gum & Tea

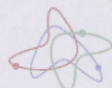
Samuael Topiary & EE Miller (U.S., 2005, video, color, 5:00)

This video is a collaborative meditation on oral fixation and US currency. EE Miller's interview with Xylor Jane about her fanciful proposition for the President of the United States inspires Samuael Topiary's animated collages.

Because I Love It

Paula Cronan (U.S., 2004, video, color, 2:43)

Because we love Cronan's gorgeous manipulation of color and texture.



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You Are Not From Here

Diane Bonder (U.S., 2005, video (shot on Super 8), color, 9:00)

MIX veteran, Diane Bonder's follow-up to the award-winning "If You If You Lived Here You'd Be Home By Now" This exquisitely photographed film explores gentrification and the ways in which the neighborhoods we claim betray us. Shot in super 8 and narrated by Philip Horovitz.

Martin

Bill Basquin (U.S., 2004, 16mm film, b/w, 5:00)

MIX veteran Bill Basquin's latest film is a poetic portrait of a sheep shearer in New Zealand. Delicately sub-textual, Basquin's film suggests meaning, desire, and identification with a sure hand and quiet exposition.

Cooking The Way to a Man's Heart

Liz Rodda (U.S. 2005, video, 3:42)

An audio collage of old advertising soundbites provides an eery suggestive landscape for playing with dolls.

Tilted

Kai Ling Xue (U.S., 2003, video, 5:00)

Found 16 mm medical footage from the Seventies provides inspires a testimonial narrative from the survivor of a queer "condition."

The Delta

Daughters of Houdini

Carolyn Ryder Cooley & Zoey Kroll (U.S., 1997, video (shot on super 8 film), color, 4:00)

A surprise encounter with a ravaged landscape: an accordion, assumed identities, and a search for native narratives on a ruptured road.

Endgame

Alina Grumiller (U.S., 2002, video (shot on 16mm film), color 12:30)

A time-lapsed view from the filmmaker's Frankfurt apartment records the construction of a large commercial building. The sound places the visual narrative during the weeks and months following the 2002 US bombing of Afganistan.

Stains and Sparkles

Paula Cronan & Juliana Snapper (U.S., 2004, video, color, 5:17)

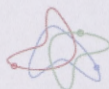
Operatic television animation, the color sparkles and interlaced fields of color set to an enigmatic and beautiful composition and performance by the great Juliana Snapper

MONDAY April 11th

TRYmorphous – REPEAT SCREENING

5pm - Maya Deren Theater - first floor

Enter a world where humans turn into ponies by night, ears have exploding orgasms, and casual dinner conversation becomes a verbal play on hardcore pornography.



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These shorts about sex, sexuality, and the spirit of unearthing unknown pleasures begat a new word..Trymorphous! This program opens up the possibilities of what turns us on and makes our hearts race. TRYmorphous wants to take you into new territory, make you do a double take, and asks the question will you try anything once?

Total Running Time: 60 minutes

Curator: Festival Programming Committee

SEE DETAILED DESCRIPTIONS ON SATURDAY'S PAGE

FIRST TIMERS

7pm - Maya Deren Theater - first floor

From a cross country drive that forces maturity on its young protagonists to redemption in the girls junior high bathroom come explore the world where age, sex and experimentation intersect. First Timers is packed full of coming of age stories with lots of twists that are as queer as they come.

Total Running Time: 73 minutes

Curator: Festival Programming Committee

PLEASE SEE SUNDAY for film details

HISTORY EATS ITSELF

8pm - Maya Deren Theater

The next big thing is here. The revolution's near. It's all just a little bit of history eating itself. The short films in this program consume, ingest, cannibalize, chew up, and spit out new kinds of history. Queer makers reinscribe themselves in events of historic proportion. They rework the utopian visions of Communism or the Red Army Faction to fit their fancy. They remake the dystopian realities of the contemporary U.S. prison industry to show their displeasure. They tackle what it might feel like to be a gay serial killer of celebrity proportion. Or they recast the spectacle of current events to star themselves!

Total Running Time: 77.5 minutes

Curator: Festival Programming Committee

SEE FULL DESCRIPTIONS ON SUNDAY'S PAGE

Gong Show - Hosted by Murray Hill

9pm - Courthouse Theater - second floor

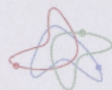
This is THE place to be on Monday night! Another installment of the infamous MIX GONG SHOW! Bring a VHS tape of 5 minutes or less of your best (or worst) work and have it ripped apart by a panel of celebrity judges. It's funny, it's wild and best of all its FREE!

Winner takes home a fabulous prize and, who knows, maybe a celebrity judge... or two.

Tokyo Decadence: Repeat Screening

10pm Maya Deren Theater

In the Japanese anime (animation) *Level C*, male supermodel Mizuki is stopped on the streets by Kazuomi, a handsome stranger. Cut to the next scene: The two are in Mizuki's livingroom couch, grabbing, licking, sucking, zippers down, legs apart... What transpired above is known as "yaoi" – a Japanese anime (and manga) genre that showcases hardcore boy-on-boy porn. Blatant gay sex aside, they are written specifically by women for the enjoyment of women. High concept and typically gratuitous, yaoi verges on the sensibility of camp. But just like porn, the improbable over-the-topness never interferes with our desire for abandonment. In the States,



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there has been a growing fandom (both women and men) for yaoi for the last ten years. This program presents two Japanese yaoi animes that are licensed in the US.

Total Running Time: 66 minutes

Guest Curator: Fiona Ng

SEE FULL DESCRIPTIONS ON SATURDAY'S PAGE



TUESDAY APRIL 12th REPEAT SCREENINGS & CLOSING PARTY

From the Inside Out: REPEAT SCREENING

6pm Maya Deren Theater

This program looks at true life stories and deluded fictional monologues, mixing documentaries, personal essays, and character studies as these shorts' subjects discover their self-images and relationships to the outside world. Get ready to uncover hidden truths, pry open the door and allow multiple realities to come to life on screen.

Total running time 89 minutes

Curator: Festival Programming Committee

SEE FULL DESCRIPTIONS ON FRIDAY'S PAGE

Really Fucking Good: REPEAT SCREENING

7pm - COURTHOUSE Theater - second floor

Our signature "Best of Fest" program featuring Latina melodrama, documentary skin flicks, personal memoirs and sexual fantasies.

SEE FULL DESCRIPTIONS ON OPENING DAY PAGE

Holiday Inn & Out: REPEAT SCREENING

8pm - Maya Deren Theater - first floor

Queers on vacation, queers in pools, queers in hot tubs, queers in strange lands fondling, fumbling, and wallowing in their hormonal juices. These films come stocked with slapping, fucking, preening, flirting and doing what queers do best.

Total Running Time: 60 minutes

Curator: Festival Programming Committee

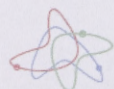
SEE FULL DESCRIPTIONS ON SATURDAY'S PAGE

Odd Ones Out: Repeat Screening

9pm - Courthouse Theater - second floor

Dana McClure and Kirby Conn (2005, U.S., video, 65:00)

ODD ONES OUT follows the lives of three transgender teens living in New York City over the course of 4 years. Through vibrant, verite footage and home video diaries, this film exposes their day-to-day battle with family intolerance, homelessness, sex work, violence and harassment. In a raw, self-preserving effort to define themselves, by testing and pushing the gender barometer, Naomi, David and Tot are redefining society's perception of trans people against all odds.



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Closingnight Celebration at Starlight

167 Avenue A, (between 10th and 11th streets)

212-475-2172

starlightbarlounge.com

10 pm - ?



location

All screenings take place at:

Anthology Film Archives

32 Second Avenue at 2nd Street

New York, NY 10003

NOTE: The Anthology houses 2 theaters the Maya Deren on the ground floor and the Courthouse Theater on the second floor. Be aware that screenings in each theater overlap. Please look for repeat screenings on Monday and Tuesday to cover any conflicts.

Festival Centerpiece Installation: **"CAKE"**

131 Beekman (corner of Beekman & Front St.)

in the South Street Seaport.

Thursday April 7th – Saturday April 9th 6-8pm

contact info

MIX

The New York Lesbian & Gay

Experimental Film/Video Festival

29 John Street, #132

New York, NY 10038-4005

212-742-8880

www.mixnyc.org

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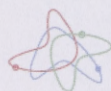
Artistic Director

Liza Johnson

Artistic Advisor

Jonathan Lees

Festival Coordinator



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Programming Committee

Morty Diamond

Kate Huh

Lucas Hilderbrand

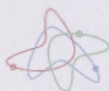
Liza Johnson

Tavia Nyong

Aba Taylor

William Theisen

Samuel Topiary



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Mill Valley Film Festival

38 Miller Avenue, Suite 6, Mill Valley, CA 94941
T. 415.383.5256 F. 415.383.8606 E. info@cafilm.org W. cafilm.org

Greetings!

Many thanks for your participation at the 28th Mill Valley Film Festival. We appreciated your work and your contribution to an extremely successful year—box office sales were up, with over 40,000 tickets sold; and we have had a lot of positive feedback about the great films and great programming this year.

We hope that you will keep in touch, and we look forward to seeing your future productions.

With thanks and good wishes from all of us at Mill Valley Film Festival.

Holly *Janis*
Seema *John* *Zoe*
Mark *Kelly* *Ein*

From the Programming Team: Mark Fishkin, Zoë Elton, Karen Davis, Janis Plotkin, Kelly Clement, John Morrison, Anita Monga, Holly Roach, Seema Arora, Steven Reder

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DATEBOOK

Section E

9.14.2005

French director Jean-Pierre Jeunet's oeuvre provides centerpiece for Mill Valley Film Festival

By Daniel King

CHRONICLE STAFF WRITER

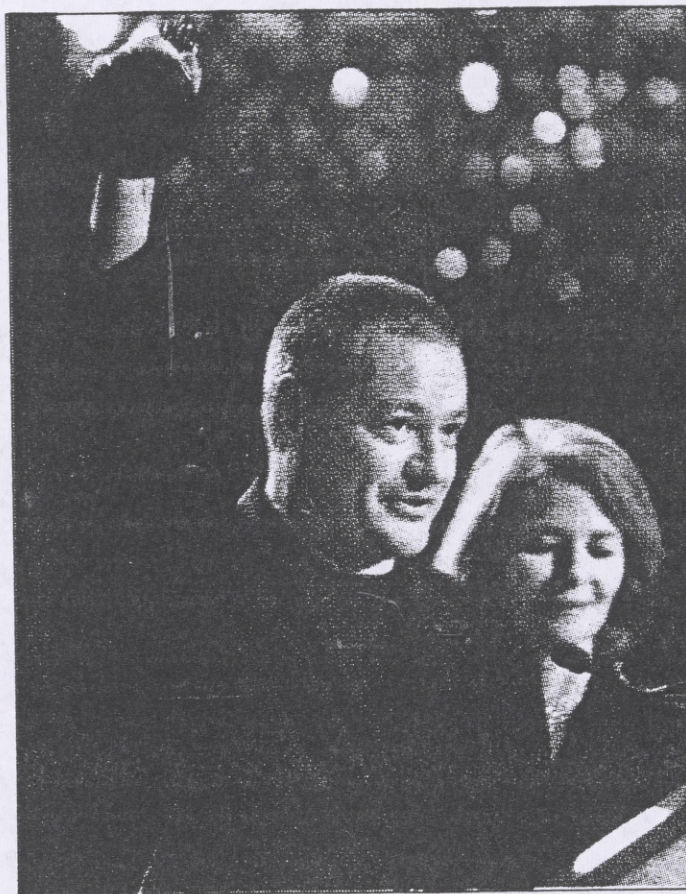
As it glides into its 28th season, the Mill Valley Film Festival, arguably the most subtly programmed in the Bay Area, faces the challenge of matching or surpassing its previous triumphs.

"It's a very strong schedule," festival Director Mark Fishkin said of this year's lineup, running Oct. 6 to 16. The schedule is packed with tributes, features, animated shorts, documentaries and kids' films. The themes are varied, but among likely highlights are a group of films about African American culture.

Among those are a documentary about the Heath brothers, one of jazz's greatest triumvirates, and a feature about the bandleader Cab Calloway. Two offerings promise to be intense: "Race is the Place," with the writers Amiri Baraka and James Baldwin, and "Music is My Life, Politics My Mistress," about the singer/activist Oscar Brown Jr.

The banner event, however, is a tribute to the filmmaker Jean-Pierre Jeunet, whose entire hopper — from "Amelie" to "Delicatessen" to "City of Lost Children"

► **FESTIVAL:** Page E4



MICHAEL STRAVATO / Associated Press 2001

Jean-Pierre Jeunet, brandishing his European Film Award trophy for "Amelie." Looking on is actress Charlotte Rampling.

With 150 films in 10 days, there's

WEDNESDAY, SEPTEMBER 14, 2005

something for everyone at festival

► FESTIVAL *From Page E1*

dren" to his never-before-screened-in-the-United States shorts — will be presented after his Oct. 13 onstage interview.

"Is there a more creative, successful director in the world than him?" Fishkin asked.

Other tributes go to Donald

Sutherland, whose new film "Pride and Prejudice" will be screened following his Oct. 15 onstage interview, and to Michael Powell, whose "Red Shoes" and other classics will follow a conversation with the editor Thelma Schoonmaker, his widow. There's also a spotlight on Felicity Huffman (Oct. 9), known for "Desperate Housewives," who is scheduled

to appear before an unveiling of the film "Transamerica," in which she plays an emotionally torn, closeted transsexual woman.

The festival will include more than 150 films, and the main hub will once again be the Sequoia Theater, which last year was closed for repairs. The opening-night gala will feature "The Matador," a comedy with Pierce Bros-

nan as a hit man. Brosnan will attend the gala. The closing-night send-off belongs to Jeff Daniels, whose "Squid and the Whale" focuses on the inner workings of a Brooklyn family. He'll appear Oct. 16.

Brosnan and Daniels are likely to attract an audience of a certain age, but the festival hopes to appeal to all generations. "It's always

important," Fishkin said, "never to underestimate the intelligence of the younger audience." Among offerings aimed at that group are "Brick" (Oct. 14), a modern-day noir set in a high school; Bobby Roth's "Berkeley" (Oct. 8), shot on location; and "Web Cam Girls" (Oct. 8), about young women who broadcast their lives daily on the Web.

The 2005 Mill Valley Film Festival will run from Oct. 6-16 at the Sequoia and 142 Throckmorton theaters in Mill Valley and the Rafael Film Center in San Rafael. Regular screening tickets \$10, more for special events. (415) 383-5256, www.mvff.com.

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SEPTEMBER 30 - OCTOBER 6, 2005



28th
mill valley

film festival

The roof is back on the Sequoia Theater where it belongs; the film festival again centers in Mill Valley where it belongs; the Opening Night party has returned to the square where it belongs—and, for the festival brain trust, that feeling of belonging has never been more appreciated.

"We're very grateful to be back here again," Program Director Zoe Elton says, "because as much as the festival is about the world, it's about this village."

This village, host to this high-energy cinematic Oktoberfest for the 28th time, will be red-carpeting actors Donald Sutherland and Jeff Daniels and directors Jean-Pierre Jeunet and Michael Powell in tributes. Powell's widow, Thelma Schoonmaker, who won Academy Awards for editing *The Aviator* and *Raging Bull*, will be on hand to discuss her husband's work, which includes *The Red Shoes* and *Black Narcissus*.

Daniels, who will be here with a closing night film *The Squid and the Whale*, Jeunet, known especially for *Amélie* and *City of Lost Children*, and Sutherland, who ushers in the umpteenth version of *Pride and Prejudice* and needs no introduction himself, will engage audiences during onstage interviews following retrospectives of their careers. Actress Felicity Huffman of *Desperate Housewives* fame, too young for a tribute we guess, is to be honored similarly in what the fest folks call a spotlight. She may raise a few eyebrows with her performance in *Transamerica* (Oct. 9, 3pm), in which she plays a father about to have a sex change operation.

The Opening Night hoopla Oct. 6 offers a pair of movies out of a Hollywood big top, the Weinstein Company, the boys who started Miramax and left recently to regain autonomy from Disney. One screen fires up Stephen Frears's *Mrs. Henderson Presents*, with Judi Dench playing a widow who creates a theater company of questionable moral values during World War II. Based on a true story, the film also features Bob Hoskins and Christopher Guest.

The opening kickoff's twin, Richard Shephard's *The Matador* starring Pierce Brosnan and Greg Kinnear, unspools with Brosnan, expected to be at the festival with his usual dash, portraying an ego-centric assassin addicted to alcohol and sex. MVFF Executive Director Mark Fishkin calls the movie "a wild ride."

Last year, when the ceiling collapsed at the Sequoia—making this village a movie orphan—and venues were spread even into the city, Fishkin tried to reassure festivalgoers that Mill Valley was "a state of mind." Realtors may not agree—and audiences felt it was one thing to see a movie, and quite another to see one in this little cinema city during heady festival evenings. But Elton says, "Insofar as a state of mind, I think it's not just where we are now, but where we've come from. In the early days, the festival established its niche. It had and has a distinctive quality to it—a bit off center, an artistic sensibility, a beautiful location in the redwoods, people had sort of found Nirvana. And with all that, it manages to embrace the world, geographically, socially and politically."

• • • • •

OOH, POLITICALLY. MENTION politics to me on any given evening during the last several years of the Bush administration and I can usually save myself a bottle of valerian caps—having discovered only recently that sleeping can be a great escape. But with more than 150 movies and videos from 55 countries, including a few from your favorite vacation spots such as Madagascar, Liberia, Kyrgyzstan and Iraq, the festival has sucked up the most relevant slate of films about political issues that I've seen outside the National Archives. These, in fact, kept me up at night.

Return to the Land of Wonders (Oct. 7, 7pm and Oct. 9, 12:15pm) will let you know, bluntly, how Iraqi citizens feel about the occupation and what has been going on in their country since the U.S. invasion. It was shot and edited by an Iraqi-born woman, Maysoon Pachachi, who returned from exile to her homeland with her father, the man Bush picked to become head of state, but who failed to gain popular support and hurriedly left the country.

How the mess in Iraq disrupts a family in Oakland and forces a single mom in the

Once again
the red carpets
are rolled out in
Mill Valley for
the 28th annual
film festival

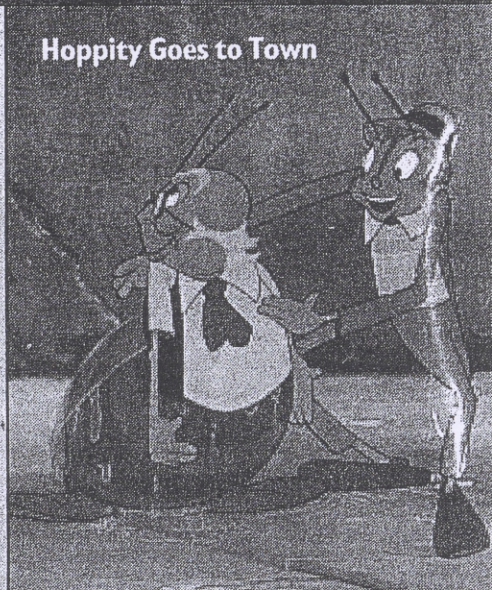


Need



Beah:
A Black
Woman
Speaks

Hoppity Goes to Town



Been Rich All My Life



Bee Season

National Guard into active duty is the dilemma in **One Weekend a Month** (Oct. 10, 5pm and Oct. 11, 5pm), a Sundance award-winner in short dramatic filmmaking. Filmmaker Eric Escobar, whose father is a Vietnam vet recently diagnosed with a terminal illness from Agent Orange, says, "More than 24,000 single mothers are currently on active duty and 40 percent of the troops in Iraq are [National] Guard or [Army] Reserve." Reportedly, a DVD of Escobar's work was sent to a guardswoman in Iraq who showed it to her active duty colleagues in Tikrit.

Another entry sure to induce a fair amount of squirming is **Paradise Now** (Oct. 15, 7pm and Oct. 16, 6:45pm), a dramatic feature about the last 24 hours of two Palestinians who volunteer as suicide bombers. Dutch-Palestinian director Hany Abu-Assad shot the film during actual violence in the West Bank town of Nablus, establishing a Palestinian point of view but countering it through one of his main characters, who is vehemently opposed to bombings and martyrdom. Curiously, Israel backed the film with France, Germany and the Netherlands.

Chile chips in with **The Last Moon** (Oct. 9, 8:30pm and Oct. 11, 9:30pm), another West Bank story of an Argentine Jew befriendng a Palestinian Orthodox Christian and how their relationship is tested in the gathering storm that becomes World War I.

After seeing Swedish director Stefan Jarl's riveting **The Girl from Auschwitz** (Oct. 8, 3pm) about journalist/activist Cordelia Edvardson, who really did survive the concentration camps, you'll probably need a week to recover from some of the truly horrifying footage. But don't miss this life story of a woman who has devoted herself to conveying a more truthful, more complex examination of injustices on both sides of the Israeli-Palestinian conflict in the West Bank and Jerusalem.

A stunning trio of films, **Poumy**, **Fateless** and **Sophie Scholl**, spin nerve-wracking tales from World War II and turn them into memorable experiences. On the same bill as **Auschwitz**, San Francisco filmmaker Sam Ball's 30-minute **Poumy** introduces us to 92-year-old Andree "Poumy" Moreuil, one of the "ordinary" heroines in France who escaped the Nazis, saved her children and joined the French Resistance. "The story of Poumy reflects my family's story,"

Ball says. "That's one of the reasons I was drawn to it. My mother was born in Paris in 1941 and was saved by my grandmother, whose life has parallels with Poumy's. This was a way for me to honor the heroics of those whose stories have largely been ignored."

Nobel laureate Imre Kertész's novel about his own survival as a teenager in Nazi concentration camps forms the backbone of **Fateless** (Oct. 9, 5:45pm and Oct. 10, 8:15pm), a drama by Hungarian cinematographer-turned-director Lajos Koltai that plunges into the core of human emotion and is being whispered in some circles as a masterpiece.

Another profile in courage and one exploring heroics on the other side of the barbed wire comes from German director Marc Rothemud's **Sophie Scholl: The Last Days** (Oct. 7, 6:30pm), about a Munich University student who formed an underground anti-Hitler group called the White Rose. The screenplay is based on recently released transcripts of interrogations, including those with a Gestapo agent and a trial judge. Julia Jentsch, in the title role, won a Best Actress Award at this year's Berlin Film Festival.

Set in the current climate in the Middle East, **Ushpizin** (Oct. 15, 8:30pm and Oct. 16, 5:15pm) marks the first collaborative creative effort between the religious and secular communities in Israel. When a couple is thrown together with two escaped prisoners, an ultra-Orthodox Jewish man and his wife believe God is testing them. This shades-of-Job plot stars the one-time popular Israeli actor Shuli Rand, who years ago gave up his career to follow ultra-Orthodox Judaism.

And finally, in war-torn Ethiopia in the mid-'80s, a non-Jewish mother disguises her young son as a Jew (now there's a switch) so he'll be airlifted to Israel in director Radu Mihaileanu's **Live and Become** (Oct. 11, 6:30pm). In his new home, the boy struggles to cope with his identity and bewildering racism.

Pretty weighty stuff. But, as if to prove there is always room for levity, even with subjects as sobering as the Middle East or the raging fires of global warfare, the festival has slated **The Lady from Sockholm** (Oct. 8, 4:15pm and Oct. 15, 12pm), undoubtedly the first noir tale of a bunch of down-and-out sock puppets battling Knitler's forces during Wool War > 16

< 15 Home, sweet home

II. Can you spot Jack Nicholson, Faye Dunaway, Rita Hayworth, Barbara Stanwyck and Fred MacMurray—or at least their socks—in this yarn?

• • • • •

AS THE MYFF ages (and as domestic festivals go, this one is “absolutely a senior citizen,” Fishkin says), it shows no signs of slowing down or needing high doses of joint fuel. Nevertheless, if we didn’t know better, we might think a chunk of this season’s lineup was programmed by AARP, the United Seniors Association and the Gray Panthers. There are more films showcasing what Golden Agers can do with their lives than the studios have produced since the days when “by cracky!” was acceptable dialogue. The loud-and-clear message is age doesn’t matter unless you’re a cheese.

There is cinema celebrating senior dancers, senior actors, senior mermaids (!), senior activists, a senior art collector, a senior clothing designer, a senior jazz singer, a senior judge. Maybe even a high school senior.

Heather MacDonald’s Toots Crackin’ Productions documentary **Been Rich All My Life** (Oct. 11, 7:15pm and Oct. 12, 9:15pm) proves you’re never too old to kick up your heels, as she tap-dances us through the heyday of the original 1930s Apollo Theater Rockettes to their time-defying present. Ranging in age from 84 to 96, the Silver Belles—as they now call themselves—are still at it, bonded by their passion, their friendship, their tireless energy and their lust for life. And you thought you were doing well with that walk around the block.

For every Clarence Thomas in our courts, let’s hope there is at least one Thelton Henderson. Recruited by Robert F. Kennedy to be the first black lawyer for the Civil Rights Division of the Department of Justice, the San Francisco-based federal judge, now 71, has consistently made rulings that are protective of the rights of the disenfranchised and that usually have conservatives scampering for the Maalox—among them deciding Prop 209 (ending affirmative action) was unconstitutional. Producer/director Abby Ginzberg, a former attorney, calls Henderson an “inspirational” figure and says she was driven to make the film because “if I did not tell it, it would not get told.” The fascinating **Soul of Justice** (Oct. 9, 2:45pm and Oct. 10, 7pm) explores, in her words, “the conflicts and contradictions Judge Henderson faced as an educated black man, who...has been both honored and vilified for remaining true to his beliefs.”

Another notable life destined to drift into anonymity were it not for the passion of an admirer was that of Irene Williams, a South Beach Miami octogenarian with a flair for designing flamboyant clothing and everyday wisdoms. The admirer, in this case, San Francisco’s Eric Smith, struck up a long friendship and was moved to create a 23-minute first film as a memorial to a feisty, 4-foot-tall Boston transplant. **Irene Williams: Queen of Lincoln Road** screens Oct. 8 at 2:45pm in a program titled *Tender Gender Benders*.

In the *Different Drummers* collection on the following day at 5:30pm, catch

Leah Wolchok's 16-minute **City of Mermaids** and Nancy Kelly's 29-minute **Smitten** for a glimpse of what one can accomplish without Geritol. **Mermaids** takes us to Weekiwachi Springs, Florida (population 9), for the story of an aging roadside attraction once visited by Elvis but now being snuffed out of existence by Disney World. Despite the best efforts of three generations of mermaids (including one 74-year-old still feverishly flapping through a program called "Tails of Yesteryear"), the enterprise is on its last, uh, fins. "As ridiculous as it sounds, I fell in love with the magic of the place," says the San Francisco filmmaker. "It's beautiful and bizarre. [The film is] both quirky and poignant with kitschy elements like animation and '50s newsreels, combined with moments of insight about why America has become obsessed with the plastic land of Disney."

Meanwhile, Kelly's **Smitten** profiles super-senior Rene di Rosa, a former *San Francisco Chronicle* reporter, a former Napa Valley vintner and a longtime art collector of more than 2,000 works, many of them by Northern California artists. The Greenbrae director, whose feature **Thousand Pieces of Gold** played at the fest in 1990, says the 85-year-old di Rosa's passion is fueled "neither by interior decorating nor increasing social status, but by the pure joy of discovery...He is a very unique person, one of a kind, really."

If you like your poetry laced with politics and what ex-flower child doesn't, don't miss feature-length biopics about black entertainers/activists Beah Richards and Oscar Brown Jr. In **Beah: A Black Woman**

Speaks (Oct. 15, 12:30pm and Oct. 16, 5:15pm), LisaGay Hamilton crafts an in-your-face portrait of the late actress/activist whose fiery poetry riled J. Edgar Hoover enough to kick off an FBI probe. (Well, was there a black person who didn't rile J. Edgar Hoover?) But this trip through an amazing woman's personal history says a lot about race relations in this country and is laced with candid talk, philosophy and food-for-thought. Filmed during the last year of Richards's life, actress/director Hamilton's documentary won the Grand Jury Prize at the 2003 AFI Film Festival.

In **Music Is My Life, Politics My Mistress** (Oct. 9, 5pm and Oct. 10, 9pm) you'll meet Brown Jr., another late great senior with staying power and a soul full of energy, music, conviction and heroics. Best chance to get to know the singer/poet/actor/activist, who died earlier this year.

While we're on the subject of, ahem, maturity, let us not overlook **Shopgirl** and **Forty Shades of Blue**, two tales of older guys hooking up with their dream nymphets. As in most stories of this ilk, there is always a younger, handsomer man with less polish and less seductive cash in the mix. So what do you root for—love, money or the love of money? Steve Martin adapted his own novella and stars as the older gentleman opposite Claire Danes as the target of his desires. Jason Schwartzman is her peer without a penny in his pocket. **Shopgirl** screens Oct. 10 at 7pm.

Winner of the Grand Jury Prize at Sundance this year, **Forty Shades of Blue** (Oct. 7, 9:30pm) unveils a tortured

< 16 Home, sweet home

love triangle involving a gray-haired, successful music producer played by Rip Torn, a young Russian immigrant woman and the music producer's son. There are plenty of shots of Memphis and a healthy lacing of R&B to create the visual and auditory foreshadowing of an inevitable conclusion. Directed by Ira Sachs.

• • • • •

FOR THE YOUNG, the young at heart, the moppet and the moppet in you, forget not the Children's FilmFest, highlighting a new print of **Hoppity Goes to Town** (Oct. 9, 11:30am), the classic cartoon feature from the animation studio of Dave and Max Fleischer, the artists who gave birth to Popeye and Betty Boop. Then check out San Francisco computer magician Derek Flood's **Emelia**, nine minutes of animation innovation about a 5-year-old goth girl with a pet bat and a crying need. (Oct. 15 at 4:15pm on A Toon for the Misbegotten smorgasbord of animated shorts.)

As has become a festival trademark, there are even works by kids—and remember, Lucas and Spielberg started as kids, too—including **The Weight of Justice** by four high schoolers exploring the paradoxes in our national system of justice; and two entries from the San Francisco Art & Film Workshop for teenagers: Samantha Yu's **The Winner** based on a D.H. Lawrence work, and **Postcards from Paris** (collectively shown Oct. 15, 11am) in which six teenage directors, three camera people, 40 actors and 10 writers re-created bohemian Paris. Ten writers? Hmm, just like they do in Hollywood.

While the massive moviemaking machines in Tinseltown may have turned their steel backs on Northern California for location shooting in recent years, the locals are making the most of what's here.

In what may seem like a horror film to many Marinites, a smug, greedy young developer paves over parts of the Headlands to build multimillion-dollar mini-mansions for the pig rich in Jonathan Parker's **The Californians** (Oct. 8, 2pm and Oct. 12, 6pm). Asked what prompted him to take on the project, the San Rafael filmmaker says, "I was inspired by Henry James's character Olive in **The Bostonians** and how much she resembled a Marin Whole Foods customer." Noah Wyle, Cloris Leachman and Keith Carradine head the cast in a production shot entirely in county.

On the other side of the bay, you'll find another of the closing night films, **Bee Season** (Oct. 16, 5pm and 7:45pm), shot in Oakland with Richard Gere and Juliette Binoche. But the scene-grabber here is grade-schooler Flora Cross as their 9-year-old whiz kid whose remarkable gift for spelling lands her in several high-profile contests while simultaneously fracturing the delicate foundation of her family. Adapted from a Myla Goldberg novel by Naomi Foner Gyllenhaal, who wrote the luminous **Running on Empty** and is one of the best writers of film today, the narrative is more than a little reminiscent of the spellbinding 2002 documentary **Spellbound**, though its ability to seduce may have you counting the lumps in your throat.

Just north of Oakland, director Bobby Roth takes us back to the wonderful world of sex, drugs and rock 'n' roll, circa 1968,

• R 6, 2005

for a thoroughly engrossing story about a naive Cal freshman who gets his education the hard way. (Seems like just the other day, doesn't it?) Roth cast his son Nick in the lead in **Berkeley** (Oct. 8, 6:45pm and Oct. 11, 6:15pm), supported by two actors who ought to know that era well, Henry Winkler and Bonnie Bedelia.

Berkeley director Rob Nilsson, who must hold some sort of record for successive features in the festival, again takes to the streets in San Francisco's Tenderloin with his improvisational style, called direct action cinema, to craft a hard-edged drama about the fragile friendships and desperate hopes of women working the sex trade in order to survive. **Need** screens Oct. 13 at 7:15pm and Oct. 14 at 9:30pm.

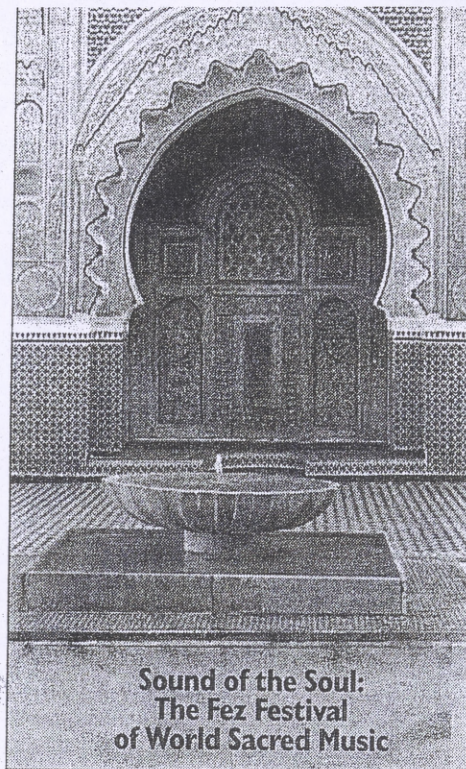
Ever wonder why Los Angeles was able to repair its earthquake damage in one year while the Bay Area, home of the world's most beautiful bridges and most dangerous fault lines, took more than a decade-and-a-half figuring out what to do with the new east span of the Bay Bridge? Brisbane filmmaker David L. Brown points accusatory fingers in the right places in explaining, with the help of professional comedians, who caused the absurd delays and the countless wasted billions. Check out **The Bridge So Far: A Suspense Story** (Oct. 8, 12pm), a sometimes laughable, sometimes brutally painful examination of political incompetence.

From another section of the city comes **Romantico** (Oct. 16, 2:45pm), a documentary exploring the lives and music of the Mission District's mariachis and one, in particular, who dreams of supporting his family in Mexico but who himself is struggling to make a go of it. His music provides a sharp contrast to the melancholy man beneath the colorful clothes.

San Francisco documentary director Stephen Olsson was also a long way from home when he shot the spiritually engaging **Sound of the Soul: The Fez Festival of World Sacred Music** in Morocco, a country where Muslims, Jews and Christians live in peace. "The festival is, in many ways, the answer to narrow and divisive religious interpretations," he says. "Musically and experientially, I tried to go into the depths of the mystical experience, the ecstasy which lies at the heart of this kind of devotional music, whether Christian, Muslim or Jewish...because to me, all these songs and traditions are all together making one sound, and that is the universal and eternal sound of the soul." Shows Oct. 9 at 5:45pm and Oct. 13 at 7pm.



Forty Shades of Blue



**Sound of the Soul:
The Fez Festival
of World Sacred Music**

On a more earthly and decidedly less mystical definition of soul, the musical wing of the film fest once again offers its signature Hi De Ho Show (Oct. 8, 10pm). For the uninitiated, this is a graduate degree in musicology stuffed into 90 minutes with the Wizard of All Notes, John Goddard. You'll time-travel through Goddard's personal video archives back to the bobby sox era and later zero in on the madness of the psychedelic '60s. Just like that, 45 years younger. It's an evening you won't find anywhere else—and may never want to return from.

If we do get you back, however, you'll have the opportunity to fashion the life and half-life of numerous filmmakers, each on a quest for a bright future and maybe even fame and fortune, as the Mill Valley Film Festival initiates its first Audience Awards. Where else can you get a shot at imitating Ebert & Roeper? "This is a great way for us to get a pulse on the audience," programmer Elton says. "This is not a competition per se, but it does give us a little bit more sense of where people's hearts go and what our audience is like."

Which of these selections will launch the careers of tomorrow's Jean-Pierre Jeunets or Donald Sutherlands? You may end up with a better idea than the rest of us. And while it may be impossible to see everything, MVFF's Fishkin says, "We applaud all those who try." *

The Athens Center for Film and Video at Ohio University
Sponsoring the
Athens International
Film and Video Festival

May 4, 2006

Hello -

Thank you for entering the 33rd Athens International Film and Video Festival.

Enclosed you'll find a program, and a list of prize winners.

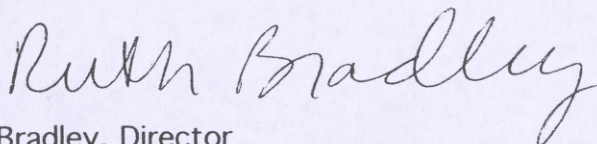
Our prescreening committee watched every entry that we received (i.e. those entries submitted in the preview formats designated on our entry form), and then voted on which entries were to be screened at the Festival. Many difficult decisions had to be made, but we nevertheless appreciate all your efforts and work that is being produced.

Our jurors this year, who determined final prizes, were: Blis Hanousek Devault, documentary producer and director; Ricardo Bracho, writer and artist; and Adrienne Carageorge, professor and educator. They, too, were diligent in reviewing the work and in determining final prizes.

Many thanks, and we look forward to seeing more of your work in the future.

Please do not hesitate to contact us with any comments, criticisms, or suggestions.

Sincerely,



Ruth Bradley, Director
Athens Int'l Film and Video Festival

Competition Winners: Athens Int'l Film and Video Festival 2006

Narrative:

"Chalk" dir. Mike Akel \$ 800

"Lucky" dir. Avie Luthra \$ 600

"Transposition of the Great Vessels" dir. Lee Lynch \$ 600

Honorable Mention:

"Jellybaby" dir. Rowan and Rob Burke

"Scorn" dir. Raúl Cerezo

"Kind of a Blur" dir. Jon Goldman

Documentary:

"Up the Ridge: A U.S. Prison Story" dir. Nick Szuberla \$ 550

"States of UnBelonging" dir. Lynne Sachs with Nir Zats \$ 450

"How Little We Know of Our Neighbors" dir. Rebecca Baron \$ 200

"Five County Fair" dir. David Ellsworth \$ 200

"At the Wall" dir. Warren Bass and Zilan Munas \$ 100

"Shredded" dir. Douglas Taplin & Richard Gaudio \$ 100

"A Good Strong Roof" dir. Tony Gault \$ 100

"Birdstate" dir. Geoff Adams \$ 100

"McLibel" dir. Franny Armstrong \$ 100

"A Midwestern Morning" dir. Yang Miller \$100

Experimental:

"Now Promise Now Threat" dir. Paul Chan \$ 1000

"Endless" dir. Wen Hua Shi \$ 1000

Honorable Mention:

"To Hold a Heart" dir. Michael Wallin

"Fountain" dir. Donigan Cumming

Animation:

"Film Noir" dir. Osbert Parker \$ 250

"Reveries from Cistae Memoria" dir. Phil Hastings \$ 150

"Aal im Schadel/Eels" dir. Martin Rahmlow \$ 100



33rd Athens International Film and Video Festival

"To Hold A Heart"

director: Michael Wallin

Honorable Mention Experimental Category

April 28 - May 4, 2006 Athens, Ohio